ANNYMATOR

Asifa east
The International Animated Film Society

CHAPTER

February 1996

Films for UNICEF

Host: Bill Hetzer
UNICEF *Chief of Radio, TV & Film*

Fri, Feb. 16, 1996. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 109 **6:00pm**

See UNICEF-sponsored animation from Manila, Ecuador and Bombay, and right here in the USA. Hear about how you can become part of UNICEF's push to produce 52 animated spots in the next two years. Details on p. 15.

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Letter from the President

Mark Newgarden

Linda Simensky

Blizzard? What Blizzard?

Festival Judges Brave Snow for Show

> "I was thrilled to see so many jurors, especially since the weather was saying 'stay home'"

Greetings from the south. I just returned from the ASIFA-East festival judging. I enjoyed the films this year, as I usually do, but found the process went pretty quickly. Some years, the screenings are long and painful, but this year, despite the length of both nights, they seemed to zip by. I think that it may have been related to my earlier thrill of navigating my way through the snow.

The weather, though, did lead me to ask if perhaps we should consider another month for the festival. One juror, in typical NY fashion, seemed to feel that the weather weeded out the true animation people from its fairweather friends.

I don't know—any thoughts? I was thrilled to see so many people at the screenings, especially since the weather was saying "stay home." So, all of you who came or helped sort films—THANKS!

I have gotten some feedback from other jurors about the festival process. While there are rarely issues about what wins and loses, there are always concerns about the judging process, categories, etc. I have opened the forum for concerns, so please call me and let me know your feelings.

I have determined, from discussions a few years ago, and from ongoing conversations, that the "jury of your peers" will remain. Incidentally, this festival is one of the only ones like it, and it is appreciated for that. We've all agreed that a panel of judges would not necessarily be better.

By the time you read this, the festival will have taken place, the winners will be framing their certificates, and the festival tape and reel will start their tour of the ASIFA chapters across the states. The winning films will run at least five or six more times. This has always been a much anticipated program, and I'm glad we can provide it.

The **'95 Festival Winners** reel and tape package was lost in the mail between **LA** and **Washington**, so Washington didn't get to see it. Lesson: no matter what advances are made in technology, the Post Office will *still* be able to lose your mail.

I am leaving in a few days for **National Association of Television Producers and Executives** convetion. In advance, I can admit that I'm a little nervous. I've been told there will be "live action" people there. (Yikes.)

NATPE, this year, is sponsoring an **Animation Pavilion**. According to the pamphlet, "Exhibiting in the Animation Pavilion [is] a cost effective means of meeting...major players from around the world... make profitable business connections and build strong relationships with qualified international buyers who can discuss first hand the trends in consumer tastes."

Oh, boy. The reason I mention this, is because four months ago, I received a call from **NATPE** asking if **ASIFA** would support this endeavor. I said sure, figuring, why not—it's animation —and thinking about how far **ASIFA-East** was from the "profitable business connections and qualified international buyers" aspect of the industry. It turns out some associations wanted to be more supportive than others, which created some sort of controversy.

I maintained my distance from the fray, not wanting to be any more supportive than necessary I'm still not actually sure what we are supporting — if it's just the concept of an animation pavilion, well, I think that's fine. But I'm not supporting those aforementioned discussions with qualified international buyers, because that sounds really dull. In fact, if they have couches there, I may be hiding under one.

I'll stick to discussing trends with John Dilworth and Jerry Beck. But if I survive **NATPE,** I will report back in these pages, so fear not. ●●●

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The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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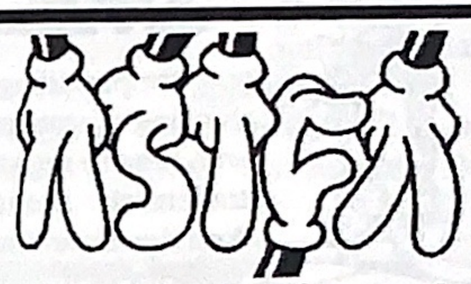

Lend us a hand

MARCH DEADLINE: FEB 19

The **Anymator** staff consists of a handful of volunteers, and our hands are full. So lend us a hand. Contribute articles or illustrations. Gather news. Sell ads. Check facts. Proofread. Make phone calls. Become a part of your newsletter. For a real hands-on experience

Write ◆ E-mail◆ Call

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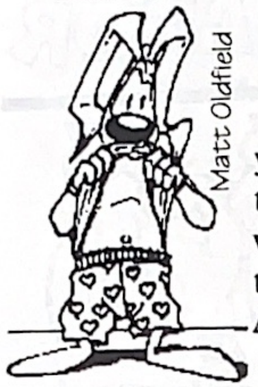


Trade Marks

Pam Schechter

NYC entertainment lawyer Pamela A. Schechter represents several prominent animators including Eric Fogel, creator of the MTV series The Head. and Beavis & Butthead director Yvette Kaplan. She teaches a course called Legal and Business Issues for Animators at the School of Visual Arts

It's your namesake. It's your business card. To be direct, it is your business. It's your trademark or logo and you have to protect it as much as the product or service you are providing. If you own your own business or if you are thinking of starting one someday, you should familiarize yourself with how to register a trademark and what your rights are to that trademark. Some of the most recognizable companies in America have taken advantage of the trademark laws and made millions of dollars exploiting their trademarks and logos.

What Is a Trademark?

It is easy to think of a popular trademark. However, it is not so easy to describe the definition and purpose of a trademark. The purpose of a trademark is to enable consumers to distinguish one product or service from another in the marketplace and to identify the source of the product or service. The definition of a trademark is a word, symbol, design or combination of a word and design, a slogan or even a distinctive sound which identifies and distinguishes the goods or services of one individual or company from those of another. An example of a distinctive sound which is a trademark is the **NBC** chime.

Always remember a trademark is different from a copyright and a patent. A copyright protects an original work of authorship including literary, dramatic, musical and other artistic work. A patent protects an invention.

Practical Significance of a Trademark

When you own a trademark, you have the exclusive right to use that trademark in your business. You can also license that trademark to other individuals or businesses. As a trademark owner, you can also prevent others from using it.

How Trademark Rights are Obtained

You can obtain trademark rights only through using the trademark or showing that you intend to use the trademark. In order to do this, you can actually put the trademark on a product or you can display the trademark in an advertisement. Generally, the first person to use a trademark has the exclusive right to it in each geographic area in which it has been used commercially.

Advantages to Registering a Trademark

Registration of a trademark with the **US Patent and Trademark Office** is not mandatory. An unregistered trademark will be protected against infringement in the trademark owner's local commerce area under the state's law. In addition, a trademark can be registered in each state it is being used in local commerce.

However, there are some definite advantages to registering a trademark with the Patent and Trademark Office:

§ the owner has the right to sue in Federal court for trademark infringement

§ the owner can recover profit damages and costs in Federal court

§ the owner has a basis for filing trademark applications in foreign countries

§ the owner can use the application date as the first use of the trademark and it gives the owner nationwide priority as of that date to use the trademark

§ the owner can use the official registration symbol ® or the words "Registered in the U.S. Patent and Trademark Office" or "Reg. U.S. Pat. & Tm. off." next to the trademark each time it appears.

How a Trademark Is Registered

In order to register a trademark with the Patent and Trademark Office, the trademark must first be used in connection with your goods or services and it must be used in commerce. An example of using a product with your trademark in commerce would mean shipping it from one state to another.

In addition, prior to filling out a trademark registration application, and sending it to P&T Office you should have a trademark search report done of your trademark. This report will tell you whether or not you will be infringing on someone else's trademark. It is usually completed by an independent search company and an experienced attorney will know how to interpret the report. The attorney will advise you whether or not the report discloses any significant problems and if so, how to deal with them.

If your trademark does not conflict with anyone else's, the next step is to have your attorney fill out a trademark application. For application, write to US Dept of Commerce, Patent and Trademark Office, Washington, DC 20231.

The Trademark Application

The trademark application must contain certain requirements such as the identification of the trademark, the classification of the trademark, the applicants name, the identification of the goods and services for which the trademark has been used, the dates of use, the methods of use and a drawing and specimen of the trademark. The cost of filing an application is over $200 not including attorney's fees.

Approximately three months after the filing of the application, it is examined by a trademark attorney on staff with the Patent and Trademark Office. The Office's records are examined to see whether your trademark conflicts with any other trademark already registered or which is the subject of pending application. If your application is approved, it is published in a weekly publication which will enable anyone who believes he will be damaged by registration of your trademark to oppose it within thirty days. If no opposition is filed, the application will mature to registration and a certificate will be issued to you within approximately three months.

How Long Does a Trademark Last?

Trademark rights can last indefinitely if the trademark continues to identify a source of a good or service. The term of a Federal Trademark is ten years, with ten year renewal terms.

How are Trademark Rights Infringed?

Trademark rights are infringed when someone adopts a trademark which is the same or sufficiently similar to a trademark that belongs to another. In addition, the infringer uses the trademark for related goods or services and creates a likelihood of confusion among consumers.

Protecting Your Trademark

Once you have a trademark, it is important that you protect it by having an experienced attorney file your trademark application and your renewal applications. In addition, it is important to make sure no one infringes on your trademark. As we all know, a trademark can be quite valuable, so it pays to be diligent when it comes to protecting and keeping this worthwhile piece of intellectual property.

Questions or comments about the article?
Call Pam at **212 517 2572**

Copyright Basics Workshop

Each month, **Volunteer Lawyers for the Arts** presents *Copyright Basics*, a two hour workshop about copyright law and how artists working in all creative fields can protect their rights. The workshop covers copyright definitions, copyright registration, recognizing and combatting copyright infringement, licensing, work-for- hire and proposed changes to the copyright law. The fee is $10 for artists and $20 for ll others. Workshop dates: **Tuesday, February 13th, Tuesday, March 12th. 1:00 - 3:00 pm.** To pre-register or get more information, contact VLA at 212-319-2910. VLA, 1 East 53rd Street at 5th Ave.

Kit Hawkins

ASIFA-Fest '96: Party On!

On Thursday evening, January 25, you could feel the electricity in the Donnell Library Auditorium. Everyone was eagerly awaiting the awards ceremony for ASIFA-East's Annual Film Festival. President Linda Simensky announced the winners in each category amidst thunderous applause. Congratulations to all the winners! Each was presented with a beautiful certificate to commemorate the triumph. The lights dimmed and the screening of the winning films began.

Afterwards, we rushed off to lower Manhattan for an incredible party graciously hosted by Michael Sporn in his fabulous animation studio. The party brings together not only those of us who work in the industry of animation, but also those who are interested fans.

We all had a great time meeting new people and connecting with old friends. Great food, great music and great company—what more could we ask for? Thanks, Michael for opening your studio for this special evening. I'd like to thank the people who helped organize the details with Michael, too: **Christine O'Neill, Heidi Stallings, Adrian Urquidez, Jason McDonald** and **Cisco Sanchez**. Very cool party!

The industrious and friendly volunteers who helped usher at the screening and also helped clean up after the party deserve special thanks: **Lyn Ashby, Jim Wenn, Nancy Keegan, Janet Benn** and **Ian Strock**. You all made working on this event fun and we couldn't have done it without you! We appreciate this wonderful evening being co-sponsored by the **NY Film and Video Council** with their generous donation.■

Mark Segall

ASIFA-East Animated Film Festival '96

Animators may not be "pathetic freaks who like to dance naked in freezing churchyards," as per **Tom Warburton's** *Masterpiece* (First Prize, Sound). But they do cram themselves into library auditoriums for annual festivals. After first slogging through freezing blizzards to cast votes for the winners.

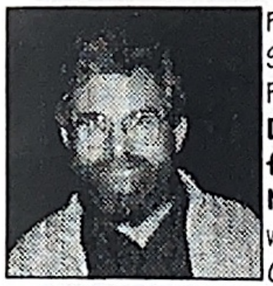
The unphotographable **Mo Willems** blurred across the Donnell Library stage to snatch his prize. "He's done this before and knows the proper pace...the library wants us out by 8:00 pm," **Linda** explained. **Candy Kugel's** bee-shaped backpack inspired somebody to shout "show us your wings!" **Paul Fierlinger**, winner of *Best Film, First Prize in the Under Two Minutes Category* and the *Charles Samu Award* told us "I couldn't make it to the judging to vote for myself. It's even better to get these without my own vote!"

In the course of the screening earth was invaded, erotic secrets revealed and cash flow explained. The lights came up and people streamed out of the auditorium, stopping only to congratulate each other and hug old friends.

Sporn's studio was the perfect place for the party, much better than the overheated Cultural Center last year. When I got there Johnny Cash was going down, down, down in a *Ring of Fire*. The cheese had been demolished, but there were still plenty of **Kit Hawkin's** home-baked brownies. **Steve Dovas** and his wife **Marie** were in the corner with their friend **Felicia.** "We've decided to adopt her," they informed me. Huh?

John Dilworth was grinning maniacally and snapping pictures. **Jerry Beck** was describing an animation-obsessed fan who recites entire cartoons over the phone. **David Ehrlich** was holding court with his students.

When I left, Sly & the Family Stone were on the sound system, insisting *Everybody is a Star*. Looking at this bunch, I had to agree. See all you stars again at next year's fest! ☆☆☆☆☆



Paul & Sandra Fierlinger's **Drawn from Memory** won the *Charles Samu Award* as well as *Best Film, 1996*

ASIFA-East President *Linda Simensky* presented a special award to **Louise Beaudet** of the *Cinematheque Quebecoise* for her tireless support of independent animated filmmaking.

ASIFA-East THANKS

Donnell Library & Media Center Staff
David Callahan
Joan Byrd
Marie Nestas
John Gore
Max Glenn

New York Film & Video Council
Steve Montgomery
Clare Davis
Anita Hyams

&

Howard Beckerman
Vincent Cafarelli
Tissa David
John Dilworth
Margaret Frey
George Griffin
David Grossman
Ken Grosz
Kit Hawkins
Bruce Knapp
Marilyn Kraemer
Candy Kugel
David Levy
Bill Lorenzo
Adrian Mancia
Brenda Miller
Matt Oldfield
Jim Petropoulos
Mark Segall
Linda Simensky
Michael Sporn

Award Winners

Professional films over two minutes

BEST FILM 1996
Drawn From Memory
Paul & Sandra Fierlinger

Professional films under two minutes

BEST FILM 1996
Home Savings of America/
Mr. Turley
J.J. Sedelmaier

1st Prize
Yak Flak
Paul & Sandra Fierlinger

2nd Prize
Mommy Who Will Take Care of Me?
Polestar Films
(Don Duga & Irra)

3rd Prize
Mr. Butts Goes to Washington
J.J. Sedelmaier

Student Films

1st Prize
The Wire
Aaron Augenblick

2nd Prize
Patronized
Zachary Lehman

3rd Prize
Upside Down
Carmen Cottin

1st Hon. Mention
Crayons
Michael Dougherty

2nd Hon. Mention
Self Mambo
Phil Lord

Steve Dovas (left), his wife Marie (right) and Felicia Telsen (center).

John Dilworth and Don Duga put their heads together

ASIFA Pres. Linda Simensky, party host Mike Sporn

Candy Kugel collects prize for Buzzco's Archie Foley

John Schnall's *Buy My Film* won 1st Prize for Concept

Ray Kosarin, director of prizewinning *Head* episode *Return of the Spider*

Tom Warburton wins for J.J. Sedelmaier's *Masterpiece*

Irra accepts prizes for Polestar Films' *Owen* and *Mommy, Who Will Take Care of Me?*

DIRECTION

1st Prize
The Chicken From Outer Space
John R. Dilworth

2nd Prize
The Ballad of Archie Foley.
Buzzco Assoc. (Candy Kugel & Vincent Cafarelli)

3rd Prize,
Misfits: My Dog Can Talk
Mo Willems

Camera shy Tissa David

Auditorium decorum maintained by: Nancy Keegan and fellow ushers LynAshby, Jim Wenn, Janet Benn and Ian Strock.

Yvette Kaplan hugs Howard Beckerman

David Ehrlich congratulates student winner Phil Lord

Dovas calmly discusses the issues of the day

Russ Adams, Howard Beckerman, Debra Solomon

Mark Newgarden, John Dilworth, Jerry Beck, Mark Heller

ANIMATION

1st Prize
Cash Flow
Paul & Sandra Fierlinger

2nd Prize
How to Make Love to a Woman
Bill Plympton

CONCEPT

1st Prize
Buy My Film
John Schnall

2nd Prize
Is This Me?
Mary Kocol

3rd Prize
Owen
Polestar Films
(Don Duga & Irra)

SOUND

1st Prize
Masterpiece
J.J. Sedelmaier

2nd Prize
The Head: Return of the Spider
Eric Fogel

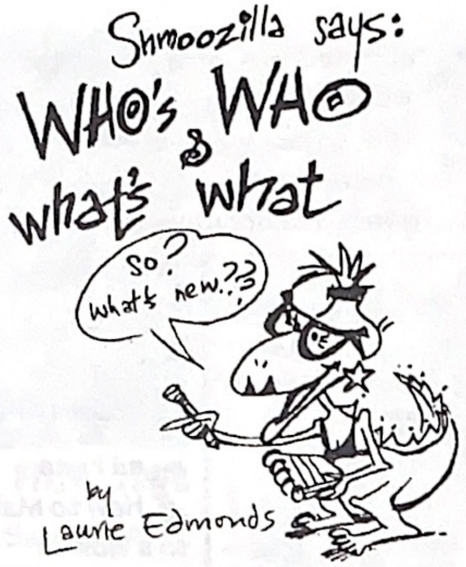
DESIGN

1st Prize
Who's In Rabbit's House?
Virginia Wilkos/ Weston Woods Studios

2nd Prize
Another Bad Day for Philip Jenkins
Mo Willems

3rd Prize,
Monster Mama
Jane Gussin

3rd Prize,
Her Grandmother's Gift
Emily Hubley



Overheard at the January 11–12 judging for the **ASIFA-East** Animation Festival: "That **Shmoozilla** column is a good idea." "Informative." "Glad she's doing it—" "—Definitely fills a need." "Entertaining—" "—the best thing in here." "Hey, you've got some news—call her!—" "Okay, what's the number?" "(212) 724 2800."

How 'bout that snow? How 'bout that rain? How 'bout them floods? Ugh! I'm goin' to **Arizona!**

So what's with **Jason Fruchter**? He was in **San Francisco** three weeks, shmoozing with **Colossal Pictures, Living Books, Broderbund, Industrial Light and Magic, Wild Brain Productions** and **Smoking Car Productions**. Now back in NYC. He'll be planning the big move to California soon. Already, he's in the midst of projects picked up while there, working via faxes and E-mail. Isn't modern technology a blast?? He's working for **Illuminated Media** on a promotional CD-ROM for **Intel Network Management** software, doing interface design using **Mac** software. (Adobe Photoshop, Adobe Illustrator, Fractal Painter.) He's also done quite a bit of work with **MTV** and **Magnet Pictures**.

Larry Ruppel recently completed new animation of ***Chester the Wonderdog*** for the opening title of the **CBS** Christmas special ***Oy to the World*** starring **Fran (*The Nanny*) Drescher** (oy, she's my kinda girl). Produced in conjunction with **Magnet Pictures**, it was aired just before Christmas.

Chris Prynowski, animator and silly drawing guy is doing storyboards for the upcoming ***Beavis & Butthead*** feature (my kinda guys!) Also working on storyboards are **Tony Kluck, Ilya Skorupsky, Dan Shefelman, Kevin Brownie**. It'll probably be finished in Fall '96.

Chris is feverishly working on a station ID for **MTV** (a 10 second spot of transvestites jumping rope). **Radical Media's Julie Tortalanie** hired him to work on a **Nike** spot that's now airing in theaters. (Hey, who ate all the popcorn?)

This year has certainly proved eventful for world traveler **Elaine Roche** and heck, January isn't even over yet! She's celebrating the anniversary of her first year in New York by returning to Ireland (and to **Moving Still Productions**) for 4 months of round–the–clock work. **Moving Still** and **Elaine** came up together in the cartoon biz, and they're so attached to her style they're willing to import her.

Channel 4 in England commissioned the small Dublin studio to create a second series. Live action and fully hand-rendered animation. Elaine will be doing storyboards and key animation. Elaine says she'll be good—no late night drinking sessions (even in Ireland)! At this very moment, she's at **JJ Sedelmaier's** assisting "the wonderful animation crew".

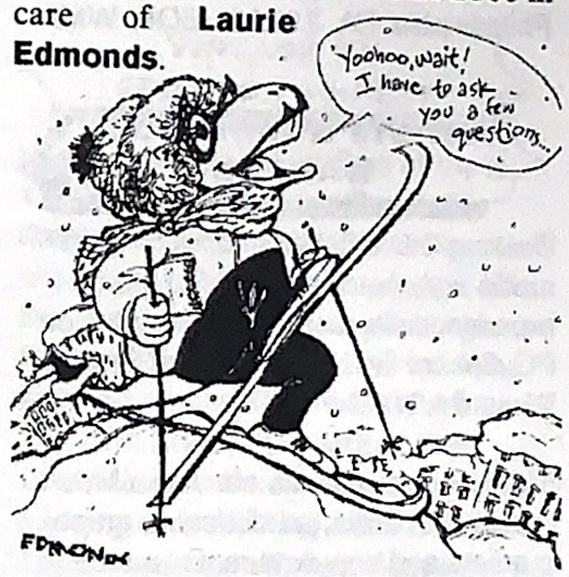
James Dean Conklin is animation producer for a new show for **Nick Jr.** called ***Blues Clues***, a mix of live action and animation. The live action host lives in an animated storybook. (Any more room in there? — sounds appealing). The whole show is animated on computer by 10-15 artists — some traditional, some with a computer-art background. The storyboards are on computer so they can be distributed as paper and as files. **James Dean** went from ***Beavis & Butthead*** to ***The Maxx*** to producing pilots in short-form animation for **MTV**. He and **Machi Tantillo** co-produced three one and a half minute pilots on a show called ***Safety Queen*** for **Nickelodeon**.

That not only tall and handsome (sigh) but very talented and productive **Brad McDonald** is doing freelance work at **MTV**. In February, he'll be doing layouts for a pilot program. Also at MTV in March he'll be doing design for 15 half-hour episodes for an animated show. Aside from that he worked on a graphic novel featuring ***The Head***, designing along with **Chris Prynowsky, Matt Sheridan** and a slew of others who inked. Currently, Brad is designing three websites for companies in Detroit, the Motor City.

Pete List finished an ID for **Nickelodeon**, a combo of stop-motion and direct film, airing now! He was working on ***The Head*** at MTV — mostly design, layout and mouth charts. And Pete had the good fortune to have won MTV's **Video Music Award Contest**, creating the intro for animation and design for ***Best Dance Video***. Cha, cha, cha.

Fought my way through the storm of the century to Caroline's Comedy Club January 16 for that comedy film gala, **The Wacky World of Bill Plympton**. Did you know that some of Bill's TV commercials were pulled off the air because they were considered offensive by the clients who commissioned them? We were delighted by a **Soloflex** ad and one for the Oregon Lottery displaying the usual twisted **Plympton** sensibility. These and other ads were adaptations of Bill's films, such as ***The Wise Man*** and ***25 Ways to Quit Smoking*** (both of which were also shown in full). The highlight of the evening was the premiere of **How to Make Love to a Woman** (which went on to win 2nd Prize for Animation at the ASIFA East Fest January 25!). utlilized a new style pen line on cel, painted with cel paint, a departure from his color pencil method. Enjoyment, laughs and a two drink minimum were had by all.

That's it—remember—I'm waiting by the phone—**Shmoozilla**. Please leave your phone number at **212 724 2800** in care of **Laurie Edmonds**.



Why Your December Newsletter Was Late

As designer, I decided to try a new, wider size for the December issue. Another board member had told me the bigger newsletters wouldn't cost more to mail. Wrong! They all came back with postage due. I take full responsibility for this historic fiasco. If it's any comfort to you, I licked hundreds of stamps to mail the Anymator out again. Hey, it won't happen again. — Mark Segall

RESOURCES

ARTS COLLEGE SEEKS ANIMATOR/ASS'T PROF

Pa. College of Art & Design's Univ. of the Arts seeks **Animator/Ass't Professor.** F/T. Sal. commensurate w/ experience. Starts Sept. 1996. **MFA** in **Animation**, college teaching exp., creative achievement record, significant engagement with computer animation. Must be prep'd to teach trad. anim. & film prod., familiar w/ theoretical/ historical perspectives, responsive to interdisciplinary issues in animation practice. Send application letter w/ teaching philosophy, curriculum vitae, tape of recent & representative work, 3 refs with address and phone, & return SASE. A/D Feb 15, 1996. **Animation Search**, Dean PCAD, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102. EOE, WMA.

ARTISTS & ANIMATORS WANTED

Seeking 3-D artist/animators for multimedia with Autodesk and 3D studio experience. Resume, work samples on PC disk to: ✉ MPD, 5 Union Square West, #4. NYC. 10003.

Expanding multimedia co. seeks Mac-trained animators, art directors, graphic artists and copywriters. Freelance and permanent. Specify position sought. Send resume, salary requirements, non-returnable work samples of work.by mail (no drop-offs.) to: ✉ Media, 561 Hudson St., S. 108, NYC 10014, Attn: Lynn Blackwelsh.

Multimedia studio seeks skilled freelancer w/strong knowledge *Mac* and *PC* platforms. *Director/Lingo, Premiere, Strata, PhotoShop, Debabelizer, HTML* and *CD-Rom.* Possible F/T position. Fax 212-989-9675 w/resume and rate.

FILMS WANTED: ALL GENRES

Urban Institute for Contemporary Arts now accepting video, film in all genres for next season of programming. Fee paid if accepted. VHS with SASE to: ✉ Film Committee UTICA, 88 Monroe Ave., NW, Grand Rapids, MI 49503.

Toxic Television seeks broadcast quality creative shorts under ten minutes for alternative TV show. Looking for works in animation, puppetry, experimental, computers, etc. Send VHS or 3/4" videotape, SASE and resume to: ✉ Tom Lenza, 6060 Windhover Drive, Orlando FL 32819.

INDEPENDENT TV PROPOSALS SOUGHT

ITVS (Independent Television Service), established by Congress to bring independently produced programs to public television, seeks proposals for drama, documentary, comedy, satire, experimental works and animation. Single program or series proposals welcome. Programs should involve risk, issues, points of view not usually seen. Production fees for selected projects generally range from $20,000 to $250,000. ✉ ITVS, Applications, 190 Fifth Street East, Suite 200, Saint Paul, MN, 55101.

F u cn rd ths, u cn visIt Mark Segall's webslte at http://www.echonyc.com/~msegall

GRANTS AND RESIDENCIES

The Finishing Funds Program at the Experimental Television Center awards $500 grants towards completion costs for electronic media and film projects currently in progress. Applicants must be NY State residents. For more information: ✉ ETC, Ltd., 109 Lower Fairfield Road, Newark Valley, NY 13811. ☎ 607-687-4341.

Djerassi Resident Artists Program offers residencies of up to seven months for artists of all disciplines. Room, board and studio space included. For application: ✉ Djerassi Resident Artists Programs, 2325 Bear Gulch Road, Woodside, CA 94062 ☎ 415-851-8395

ON-LINE SERVICES

Medianet: A Guide to the Internet for Video and Filmmakers available free at http://www.infi.net/~rriddle/medianet.htm, or contact rriddle@infi.net.

STUDIO TIME

Paint or draw without instruction in spacious Tribeca studio. AM, PM, Saturday sessions. Models alternate in week-long poses. Limited enrollment for maximum working space. Reasonable cost. Elizabeth Silver Studio ☎ 212-343-0126.

STUDIO SPACE

Brooklyn Artists Building for Rent Several amazing loft spaces, 200 to 4,000 square feet, will become available for rent July 1 in the Gowanus Arts Exchange Building near Park Slope. Proposals from independent artists, groups of artists, or not-for-profit organizations are now being accepted. ☎ 718-857-5158

Marie Walsh Sharpe Art Foundation offers 14 free studio spaces in Manhattan available beginning 9/1/96 for periods of up to one year. (Artists with NYC studio larger than 400 sq. ft. not eligible.) For details, ✉ Marie Walsh Sharpe Foundation, 711 North Tejon Street, Suite B, Colorado Springs, CO 80903: ☎ 719-635-3220

VINTAGE TV EPISODES SOUGHT

Seeking videotapes of films of the late 1950's animated series **Crusader Rabbit.** It is extremely difficult to purchase copies of this show except for a few that were sold a few years ago. Particularly interested in the following eight adventures: *Gullible's Travels, The Great Baseball Mystery, The Great Uranium Hunt, Search for the Missing Link, Nothing Atoll, No Place Like Rome, Should Auld Acquaintance Be For Cotton* and *Scars and Stripes.* If you have copies of any of these, or know of a way I can get them, please contact Z. Peter Mitchell, (ASIFA-East) ☎ 718–588–1548 or fax 718–588–1405.

Upcoming Film Festivals

Mar 1 Deadline

38th Annual Rochester Int'l Film Festival — Rochester, NY — **May 2 - 4**

Founded 1959. All genres. Soliciting film, videocassette entries from around the world.

For entry forms:
✉ Josephine Perini, Rochester International Film Festival, **Movies on a Shoestring,** PO Box 17746, Rochester NY 14617
☎ (716) 288-5607
Fax (716) 336-2929

Mar 1 Deadline

Cardiff Int'l Animation Festival — **May 27 - Jun 1**

Cardiff, Wales. Entry forms now available.

Categories: animated commercials, id's, titles, promos, computer animation and others.
✉ Bina Makwana, 18 Broadwick Street, London, W1V 1FG.
☎ 0171 4994 0506.

Mar 1 Deadline

Florida Film Festival — **Jun 14 - 23**

✉ 1300 South Orlando Ave., Maitland, FL 32751.
☎ 407-629-5725
Fax: 407-629-6870
e-mail: filmfest@gate.net

Mar 1 Deadline

Toronto Worldwide Short Film Festival — **Jun 4-9**

Canada. Competitive Fest. ✉ Brenda Sherwood, Exec. Dir.,Toronto Worldwide Short Film Fest, 1240 Bay Street, Suite 305, Toronto, Ontario, Canada M5R 2A7.
☎ 416 535 8506.

THE 45TH INTERNATIONAL ANIMATION FESTIVAL IN JAPAN HIROSHIMA '96 — **Aug 22–26**

Apr 21 Deadline

Write festival office for application and entry information: Entry form deadline Mar. 21.
✉ 4-17, Kako-machi, Naka-ku, Hiroshima 730, Japan
☎ 082-245-0245.
Fax: 082-245-0246.

ASIFAEAST Feb-Mar96

WED	**Feb 7**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
FRI	**Feb 16**	6:00pm	Screening: Animation for **UNICEF**	**Tisch School of the Arts, NYU,** 721 Bway, Rm. 109
MON	**Feb 19**		**Deadline for March Anymator**	**☎ 212 666-8925** or e-mail dagart@escape.com
WED	**Mar 6**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
FRI	**Mar 15**	6:00pm	Screening& talk with **Mark Voelpel,** Dir., Computer Graphics, **R/Greenberg**	**Tisch School of the Arts, NYU,** 721 Bway

Notes on this months' screening

Mark Segall

FRI
6:00pm
Feb 16
NYU Tisch School of the Arts

A collaboration between Ram Mohan of Bombay, and Fil-Cartoons of Manila., the Meena films promote gender equality.

Meena and her pet bird, Mithu

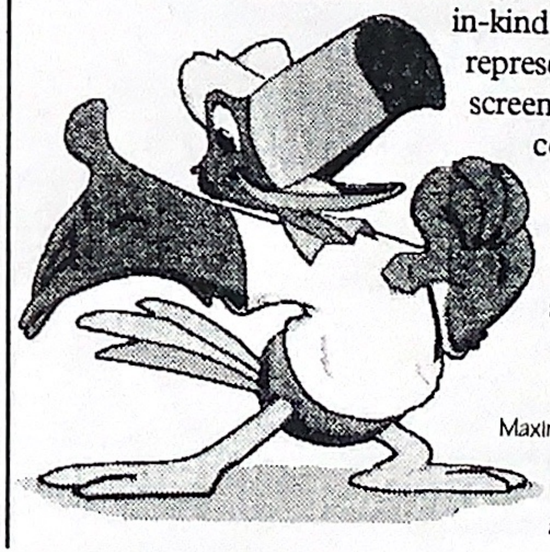
Animated Films for UNICEF

Animation, with its unparalleled ability to cross gender, age and cultural barriers, has become a vital tool for the **United Nations Children's Fund**. Animated characters are being used to spread life-saving information and raise awareness of children's issues. They're imparting health information, teaching tolerance and providing role models to children and parents worldwide.

The February **ASIFA-East** screening will include short spots from around the world and excerpts from its most popular films, featuring **Meena,** a funny, spirited **South Asian** girl, and **Maximo,** a talking toucan from **Ecuador.**

Since their **Second Animation for Development Workshop** in Orlando, Florida, the number of animation projects at UNICEF has skyrocketed. The 1994 workshop brought together UNICEF staffers and industry leaders and animators from over 62 countries to focus on children's issues. Internships and scholarships were started, storyboard and character contests launched by the enthusiastic workshop participants.

This past year UNICEF organized **The International Animation Consortium on Children's Rights.** It joins together top animation studios, animators and distributors to produce 52 thirty-second spots which wordlessly, or through brief narration, impart the UNICEF message. The two-year, $800,000 program will be underwritten by the animation industry through donated funds and in-kind contributions. UNICEF representatives will be at the screening to tell you how to contribute storyboards, completed spots, or fundraising help and to answer any questions about **IACCR.**



Maximo is produced by Ecuador's Cinearte together with Walt Disney Studios. He educates about immunization.